

lit. hist. v. v.

AN ACCOUNT  
OF AN  
ILLUMINATED MANUSCRIPT  
IN THE LIBRARY OF  
CORPUS CHRISTI COLLEGE CAMBRIDGE.

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A N A C C O U N T  
O F A N  
I L L U M I N A T E D M A N U S C R I P T, &c.

**M**R. VERTUE, in his account prefixed to the Portraits of our Kings, says, "That the Picture of that most glorious Prince Henry the Fifth is preserved in Vellum Manuscripts of that Time;" but does not inform us, where he met with them. The accurate researches of an ingenious Friend in the Library of Corpus Christi College Cambridge have brought to Light a very curious resemblance of that illustrious Hero. The generality of illuminated Portraits, it is true, are not greatly to be depended upon; they are frequently only the imaginary Creatures of the Illuminators, drawn with little Skill or Truth. The Disposition of the Figures, the Drawing, the Colouring of this Miniature, all shew the Hand of an abler Master. It appears also, that the Book in which this  
Illumination



Illumination is preserved, was originally presented to the King himself, and was afterwards his Property. This is another mark of the resemblance being genuine: for it cannot be supposed, that the Author would have presented the King with so laboured a Miniature of his Majesty, if he had not been able to procure a real likeness. Besides these Proofs of its authenticity — the Profile at Kensington, the Figure of the King in the Historical Picture belonging to Mr. West, are plainly intended for the same Person represented in this Manuscript — and no one has yet called in question the genuineness of the two former.

The Book, which is written on Vellum, is a French Translation of Cardinal Bonaventura's Life of Christ, by John Galopes Dean of the Collegiate Church of St. Louys of Salfoye in Normandy.— Immediately under the Illumination begins the Prologue to the Book.

Ci cōmence le livre dore, des meditations de la vie  
nre S. Ihūfucrist selon Bonneaventure.

Et primiēment le plogue du trāslateur.

A treshault, tresfort et tresvictorieux prince Henry  
quint de ce nō par la grace de dieu roy dangleterre  
heritier et regent de france et Duc Dirlande. Votre  
humble Chapelain Jehan Galopes dit le galoys Doyen  
de leglisse Collegial moñ Saint louys de la fanlfoye  
au



au diocese deureux en votre Duchie de Normandie et en la terre de la Conte de Harcourt, appartenant a tres excellent et puissant prince et mon cheir seignr monseigneur le Duc dexcetre, votre beaux oncles honneur obedience et subjection.

It has been thought proper to give only an outline of the painting; for the figures being very small, any Shade would have confused them, and hurt them in the most valuable part, the resemblance to the great Personages they represent.

The King is seated on his Throne; which is of azure Blue fringed with Gold, and powder'd with the Gold Text-letter S. — This may perhaps mean *Soverayne*, as that word appears frequently on the Tomb of his Father at <sup>Canterbury</sup> Westminster. On his Head a Crown of nearly the same form as that on his Great Seal. His Hair is dark Brown, cut very close. His Surcoat or outward Vest is Crimson, lined with white, with a falling Collar of white. He appears to have an under Garment of Green, which is discovered about his Neck. He has a kind of Collar of Gold, and a Girdle of the same round his Waist; to which hang appendant four Plates or Medals. In his right Hand he seems to hold a Glove, and his left is supported on the Arm of his Chair of State. By an opening of his Surcoat, a Leg  
in



in Black appears, with the Order of the Garter under the Knee: his feet rest on a red Cushion ornamented with Gold. On his right Hand stand two Ecclesiastics. — He, on the foreground, holds in his Hand a black Cap, called *Mortier* by the French, and always worn by their Chancellors and Presidents à Mortier.

A learned Friend (to whom the Editor is obliged for many hints which illustrate this Painting,) suspects it may be the famous Cardinal Lewis de Luxembourg, Chancellor of France, afterwards Bishop of Terounne, and Archbishop of Rouen, and perpetual administrator of the Diocese of Ely. He died at Hatfield, September the 18th, 1443. He was buried in the Cathedral of Ely, where there still exists a very stately Monument for him, though much injured by the Fanatics. On the other side of the King stands a Courtier, with a short coat of Green, holding in his hand a Mace of Office. What is singular, the Hose on his left Leg is red, that on his right Leg white. Had he any of the Insignia of the Order of the Garter, one would have imagined him to have been intended for the Duke of Exeter mentioned in the Prologue. He was the third Son of John of Gaunt Duke of Lancaster. He signalized himself at the Battle of Azincour, leading on the Rear of that victorious army: he defended Harfleur,



Harfleur, and in a pitched Battle encounter'd the Earl of Armignac, and put him to flight. Before the King, in a kind of Doctor's Robe of light purple, kneels John de Galopes the Translator, offering his Book covered with Crimson Velvet. The back Ground of the Painting is adorn'd with a rich Arras of Blue and Gold. The Floor is a chequer Work of green, yellow, black and white.

In the first Page of the Book, some Letters seem to have been erased, which probably might have been the King's name; for underneath is the following usual Prayer for his Soul

**diu par la grace ait mercy de son ame.  
Amen.**

At the end of the Book, in a round hand of the time of Henry 8, or Queen Elizabeth, is written this entry;

*This wasse sumtyme Kinge Henri the fifeth his Booke;  
Which containeth the lyfe of Christ & the psalmes of  
the patriarches & prophetes; the psalmes of the prophet  
David omittid:*

*Mani excilent notes, thoughe some thinges waienge  
the tyme; maye be amendid; Rede Judge & thank  
God for abetter light.*

Note. The Orthography and Pointing of the MS. wherever it is quoted are exactly followed.









